The World of
YAMAHA

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Yamaha Corporation's Global Newsletter

COVER STORY

Global Manufacturing System Strengthened

Four Factories and One Distributor with a Music Foundation in Indonesia

July 1998 will surely be regarded as an epoch-making month in the Yamaha Group's long history. Two new local subsidiaries, P.T. Yamaha Musical Products Indonesia (YMPI) and P.T. Yamaha Music Manufacturing Asia (YMMA), whose facilities have been under construction, celebrated their start of operations with commemorative ceremonies on the 20 and 21, respectively.

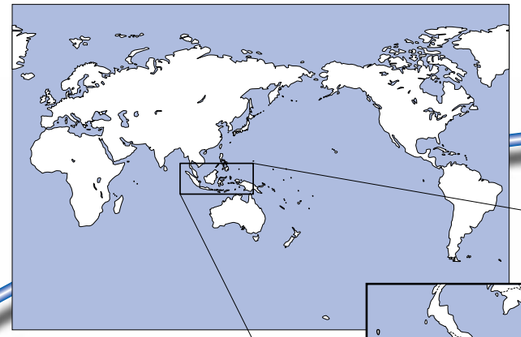
At a separate event on July 21, P.T. Yamaha Music Manufacturing Indonesia (YMMI) held a special ceremony to mark the production of its one millionth acoustic guitar.

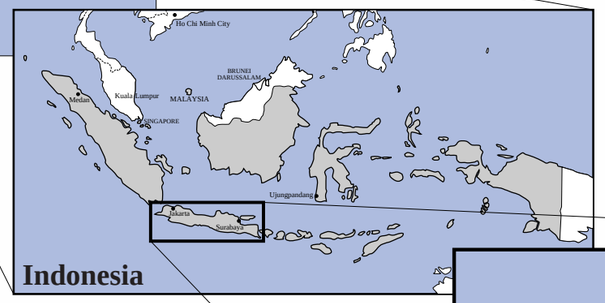
❶Seven hundred staff and guests gather to celebrate the start of operations at YMMA.
❷YMMA's Clavinova assembly workshop
❸The new wind instrument factory (YMPI)
❹The flute assembly and tuning workshop at the YMPI factory
❺At the ceremony to mark YMMI's production of its one millionth acoustic guitar, Yamaha Corporation Senior Managing Director Mr. Ito (left) and the venture's Indonesian partner, Ex-General Hoegeng, sign a commemorative plaque.

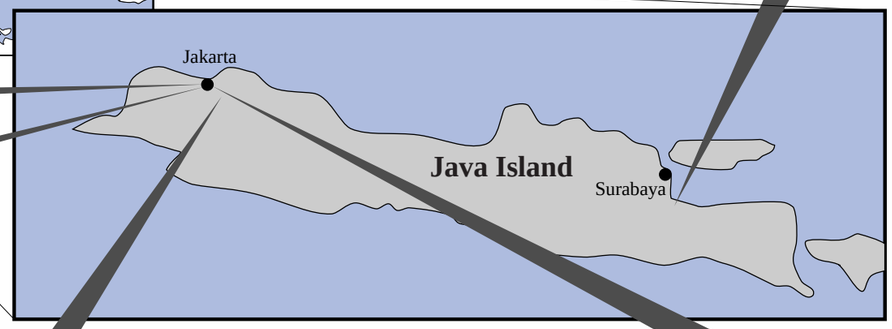
Yamaha Lays Groundwork for Global Expansion

With the establishment of new manufacturing facilities in Indonesia, Yamaha has now expanded its network in that country to four manufacturing ventures and one distributor with a Music Foundation. Through these developments, the Yamaha Group expects production outside of Japan to reach 24% of total output. Indonesia is now seen as a particularly important part of the global strategy, accounting for 15% of the Group's overall overseas production.

In the future, increased benefits are forecast to accrue from operations in this region, through such measures as purchasing common components, tax exposure minimization, implementation of production control systems, and the establishment of an online information system. To fully exploit such opportunities, all staff divisions are supporting the efforts of the five local Group companies as they examine the issues from a region-wide perspective.







YI

P.T. Yamaha Indonesia
Established: 1974
Capital: US$21 million
Location: Pulogadung Industrial Estate, Jakarta
Employees (as of 8/98): 275
Business Areas: Manufacture of pianos

YMPI

P.T.Yamaha Musical Products Indonesia
Established: 1997
Capital: US$9.5 million
Location: Pasuraruan, East Java
Employees (as of 8/98): 212
Business Areas: Manufacture of wind instruments (flutes) and accessories, Pianicas

YMID

P.T. Yamaha Music Indonesia (Distributor)
Established: 1990
Capital: US$10 million
Location: Jakarta
Employees (as of 8/98): 67
Business Areas: Sales of musical instruments

YMI

Yayasan Music Indonesia
(Indonesia Music Foundation)

YMMA

P.T. Yamaha Music Manufacturing Asia
Established: 1997
Capital: US$30 million
Location: Bekasi, West Java
Employees (as of 8/98): 594
Business Areas: Manufacture of electronic instruments

YMMI

P.T. Yamaha Music Manufacturing Indonesia
Established: 1989
Capital: US$13.136 million
Location: Pulogadung Industrial Estate, Jakarta
Employees (as of 8/98): 1,050
Business Areas: Manufacture of guitars, drums, recorders, and Pianicas

AV/AWARD

DSP-A1 Wins Prestigious European Award

The DSP-A1 audiovisual amplifier has been named the "European Home Theater Amplifier of the Year 1998/99."

The award was conferred by the European Imaging and Sound Association (EISA), which represents 40 prominent Photo, Video, Audio or Home Theater magazines from up to 19 European countries. Each year EISA announces awards for the best products released in each category.

The DSP-A1 is a seven-channel AV amplifier that was launched in Japan in December last year, and in the European market in April this year. It features the new industry-leading "DTS" surround format for Cinema DSP with sound field processing technology. The main unit and remote control both feature the most advanced amplifier functions and technology available, to achieve superior acoustic qualities. Apart from this award, the DSP-A1 has received the HIVI Grand Prix Gold Medal in Japan and numerous other awards from around the world.

The DSP-A1: winner of the European Home Theater Amplifier of the Year and numerous other awards

EISA praises the award-winning DSP-A1.

AV/MANUFACTURING

Alsace Production Surpasses One Million Units

The Audio Video Division's first overseas manufacturing base, Yamaha Electronique Alsace S.A. (YEA) recently surpassed one million units produced, and held a special ceremony on July 21 to mark the occasion.

The ceremony opened with an address from YEA President Mr. Takuaki Kato. Displayed before the audience was the factory's first model when production began in 1990, the CDX-530E CD player, and the one millionth product to roll off the line, the RX-V393RDS AV receiver. Following Mr. Kato, Yamaha Corporation Board Member and Audio Video Division Director Mr. Kunihiro Maejima expressed his deep gratitude to the staff and distributors for their efforts, and said he looked forward to future developments at the company. Mr. Weil, vice-president of the local sales subsidiary, Yamaha Electronique France S.A. (YEF), also spoke of his determination to use the excellence of Yamaha products as his main weapon to move sales to an even higher level. Gathered for the ceremony to mark this momentous occasion were over 100 guests, including the entire staff, distributors and representatives from Yamaha's headquarters in Japan.

The one millionth receiver is displayed in front of the audience, as Mr. Maejima extends his greetings.

AV/MEETING

European Audiovisual Marketing Strategy Conference

From July 20–22, a European Audiovisual Marketing Strategy Conference was held at YEA by the local AV products sales subsidiaries. At the meeting venue, a banner bearing the European market's sales slogan "E100" was hoisted.

Ahead of major developments in the European market, such as monetary union, it is now even more crucial than in the past to adopt strategies that are based on close observation of subtle market changes. At the conference, which had the theme of a pan-European marketing strategy, lively discussions were held involving production staff, distributors, and head office personnel, that will help shape AV Division strategies, pan-European sales strategies and pan-European product strategies.

In particular, intense debate focused on how to achieve the AV Division's goal of becoming #1 manufacturer in the home theater category, which is now driving sales worldwide. Joining the discussion were managers from YEA, one of the division's production linchpins.

The conference served as a strong starting point for an operating mode that forms a close fit between the manufacturing and marketing sides of the business.

Lively views are exchanged at the European Strategy Conference.

EXPOSITION

Yamaha Exhibits at Cebit Home '98 in Hannover

"Cebit Home '98 in Hannover," a major computer and multimedia exhibition attracting nearly 200,000 visitors, was held in the northern German city from the 26 to 30 of August. This year saw Yamaha's second exhibition at the show, exhibiting a range of multimedia products.

On display was a full selection of Yamaha's hottest new items, from the CD-Recorder, to a speaker system for PCs, and the WF192 Sound Card, with the Yamaha area attracting the attention of thousands of visitors to the show. In particular, the CRW4260 and CRW4261 CD-RW Drive became feature items, with many visitors fascinated by the Live Recording demonstration, "How to burn CD." Another favorite was the DJX (PSR-D1) dance techno keyboard which lets anyone try their hand at composing dance tracks, even if they can't read musical scores. As teenagers took their turns on the demonstrator model, excitement in the area soared.

Yamaha products draw a lot of attention at Cebit Home '98 in Hannover.

WORKSHOP

New Product Seminars in South America

From July 26 to August 4 the "Steve Smith Digital Workshop Latin America Tour Part 2" hit the road, covering cities in Uruguay, Chile, Colombia and Venezuela. The seminar tour was organized with the aim of facilitating the smooth introduction of new digital products into the South American market, and at the same time to make a strong appeal for Yamaha products among key users.

The workshops were put on by Yamaha de Panama S.A. (YDP), with Mr. Steve Smith, affiliated to the headquarters International Marketing Division, taking on the role of demonstrator. Mr. Smith gave demo performances of the 01V digital mixer, the EX series synthesizers and other equipment, and gave explanations for each product. The seminars were attended by a total of 550 people, including sales people, studio engineers and general users. Despite a tight schedule, Mr. Smith managed to fit in two or three sessions in each country.

The main attraction for studio engineers was the range of digital mixers, headed by the 01V, which are fast becoming the de facto standard in their area. Musicians also had the chance to try the sampling function and other advanced capabilities of the synthesizers. All the sessions drew a number of lively questions from the floor, with much excitement generated throughout the tour.

Steve Smith responds to an audience question at one of the workshops.

Acoustic and Disklavier Piano Appears in Hit Movie *As Good As It Gets*

Did you know that a Yamaha piano made an appearance in the hit movie *As Good As It Gets*, starring Jack Nicholson and Helen Hunt, who both won Oscars for their lead performances?

The film's main character is a best-selling romance novel writer, played by Nicholson, who hates being around other people, and he even despises the dog next door.

Nicholson begrudgingly agrees to look after the neighbor's dog when its owner gets injured, but the dog fails to eat the food he offers it. At this point, the writer gives up, turns toward his piano, and proceeds to play his favorite number, whereupon the dog surprisingly starts to eat the food. In one scene, where dog-hater and dog have a meeting of hearts, the Yamaha acoustic and Disklavier piano makes its appearance.

In one scene, where Nicholson turns to look at the dog, there is a shot of the piano keyboard and can clearly see the six letters "YAMAHA."

Another recent movie in which Yamaha gained attention, in this case with its wind instruments, was the British film *Brassed Off*.

The scene with Jack Nicholson playing his favorite number in the company of the dog

Nurturing a Good Ear Part 2

In our previous issue, we presented fundamental knowledge about the "entranceways for sound" — our ears. Let us now move on to the next step, after having jogged our memories about the complex structure of the ear and the way in which sound is transmitted.

In Part 2, we learn about what constitutes "a good ear," and what it takes to nurture one. First of all, let's check your "good ear level."

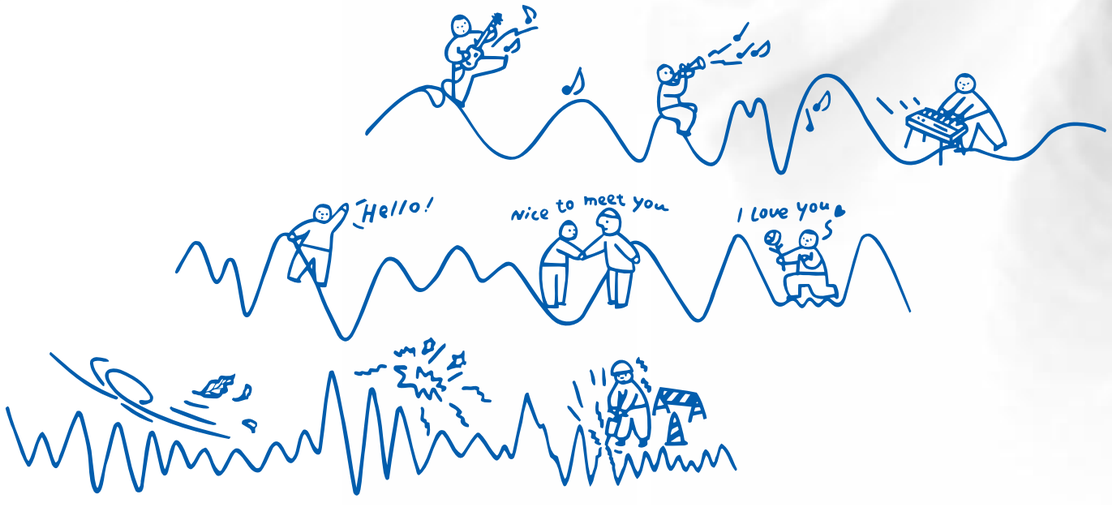
An Ear Performance Test

How much confidence do you have in your ears? Let's investigate your "good ear level" using the Yes/No test given below.

Remember though, that a "good ear" is not defined simply from a biological point of view, but involves the ability to differentiate between sounds and depends a great deal on your breadth of sound experience. Of course, this Yes/No test should be seen as just one form of reference for you to enjoy.

10 points	0 points	
Yes	No	If you listen separately to the voices of 20 or more acquaintances, can you correctly match which voice belongs to whom?
Yes	No	Can you tell the difference between a hall with good acoustics and one with bad acoustics?
Yes	No	Can you pick out the content of what two people are saying when they are speaking at the same time?
Yes	No	Do you regularly clean your ears properly?
Yes	No	Can you correctly pick out the different notes in a musical scale?
No	Yes	Do you often ask someone to repeat what they have said?
No	Yes	Do people often tell you that you're talking too loudly?
Yes	No	Can you tell whether a car, TV, or audio system is malfunctioning just by listening to it?
Yes	No	Do you become disturbed by nearby noise, making it difficult for you to concentrate?
Yes	No	Can you pick out a perfectly ripe watermelon by the sound it makes when you tap it?

So, how well did your ears score?



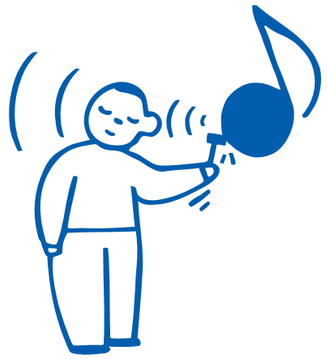
How to Nurture a Good Ear

What we find out from a medical check-up of our ears is whether our ears are functioning correctly. In actual fact, there is no way to scientifically test how good your ears are. That is because the definition of a "good ear" is quite subjective, and thus varies from person to person.

For example, to someone whose vocation involves music, or for a music-lover, a "good ear" can correctly differentiate between sounds, and lets the listener feel the beauty of a musical piece. On the other hand, for someone studying a foreign language or a person who has begun living in a foreign country, an ear that can correctly pick up the different sounds of a language they are not yet accustomed to hearing might fit their definition of a "good ear." In this way, what constitutes a good ear changes in response to the particular needs of each person and/or their situation.

Nevertheless — whether we are talking about music, language or sounds of the environment — hearing, comprehending and feeling sounds is the job of the brain. Rather than being innate, these capabilities tend to be ones fostered and cultivated from a very early age, through a combination of exposure to environmental influences and training. In other words, if you have the desire to nurture a good ear for music, exposure to a large amount of music and nourishing refined sensibilities to music are important.

Another factor uncovered during research for this article is the importance of having a state of mind or attitude of "wanting to hear." As pointed out in our previous issue, we subconsciously filter and sort the sounds that enter our ears. Even if a sound enters



our ears, it may disappear before reaching the brain if our mood or attention is not directed towards it.

The desire to hear and feel good music, wanting to understand a foreign language, wishing to experience the sounds of the environment . . . By being strongly motivated towards such goals, it could be said that you are already on the road to nurturing a good ear.

The Ears of Machines

If it is the role of ears to sense and make us aware of sound, is it possible then that machines too might have ears?

If machines had ears and mouths, by conversing with humans they could understand our wishes and help us. For such purposes, "speech recognition" research is being pursued in a wide range of fields.

Take, for example, car navigation systems. If a driver says his destination out loud, the navigation system would then automatically display a map on a screen, showing the way to the destination. Since it is not possible to simultaneously type into a keyboard and drive, it is clear that speech recognition becomes the key technology to practical use of this system. The number of "machines with ears" we encounter in everyday situations is slowly increasing. These include telephones that are pre-programmed to dial a specific number when you say the name of the person you wish to call, or railway station vending machines that will sell you the right ticket just by saying the name of your destination. Personal computers that allow the input of commands and text via speech recognition capabilities are already a reality.

People's voices are each unique in some way. Language, dialect, accent and gender differences are but a few of the difficulties that must be overcome by artificial recognition systems. A very large vocalized vocabulary must be programmed in advance, and the closest match to the pattern being spoken must be searched for and retrieved.

Though technology has advanced by leaps and bounds, the ears of machines are limited to handling only as much as they have been programmed with. In contrast, the human ear is able to use prediction and guesswork to correct and comprehend what it has heard, as it is listening to the source. There is no doubt that our ears operate on an extremely sophisticated level.

Cooperation: Yamaha Corporation, Acoustic Research Laboratories／L&H Japan Inc.

Denis Matsuev Inspires with His Dynamic Virtuosity

Russian pianist Denis Matsuev, winner of the 11th International Tchaikovsky Competition performing on a Yamaha CFIIIS Concert Grand, gave a concert at Tokyo Opera City on August 28.

The program included the two piano concertos played at the Tchaikovsky Competition; a Liszt concerto and a Tchaikovsky concerto. The dynamic musicality brought out of the CFIIIS with such a majestically spirited performance gave the audience the special feeling that they were witnessing the birth of a future virtuoso.

The special characteristics of the performances from the solidly built 192 cm tall 23-year-old are the rich variation in volume and an exciting dynamic quality to his playing. He says he feels no nervousness at being onstage, that on the contrary, he finds performing in front of people thrilling, and can't wait to let the audience hear his performance. In his private time he is a diehard soccer fanatic, and even as he waited to go onstage at the Tchaikovsky competition, he watched the World Cup on television and kicked around a soccer ball, a sign of how completely relaxed he felt.

At an interview in Tokyo on August 30, Mr. Matsuev had the following to say about Yamaha pianos.

"It has been my dream since childhood to win the Tchaikovsky competition. I was first introduced to Yamaha pianos in 1995, at the Rubinstein Competition. The earlier CFIIIS models were well-suited to the delicate pieces, but with the latest CFIIIS, I also feel absolutely no limitation to the strong, powerful forte sound I want to get at the climax of a piece. There is nothing holding back my expressiveness . . . . it gives me a feeling of satisfaction that I can release everything that I want to."

High praise indeed for the power of the CFIIIS from Mr. Matsuev.

Yamaha Devotee Lito Vitale Performs in Japan

Well-known Argentine musician, composer and producer Lito Vitale recently toured Japan for the first time, performing concerts in Tokyo, Kyoto and Nagoya in early August.

The concerts were billed as "a festival of Argentine music," and were divided into two separate parts, a tango concert and a folklore concert. Mr. Vitale performed on a Yamaha piano.

In between concerts, Mr. Vitale had the chance to visit the Yamaha Ginza Store in Tokyo, and test out Yamaha grand pianos and Clavinovas.

Even before Yamaha Music Argentina was established, Mr. Vitale went to the trouble of privately importing Yamaha pianos and synthesizers. He is particularly fond of the CFIII, CP80 and GranTouch. He says that Yamaha products have a warm sound and are more comfortable to play than other instruments. He feels they are the perfect instruments for his musical expression. He is also involved in various promotional activities as part of his contract with Yamaha Music Argentina, which includes using Yamaha pianos and synthesizers when performing on television, and playing Yamaha instruments at concerts with famous Argentine singing stars.

As a matter of fact, all of Mr. Vitale's recordings have been done with Yamaha acoustic pianos, and when sound quality and levels are good under amplification, he mainly uses Yamaha keyboard products for stage concerts.

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